RECENT ATTEMPTS TO RECREATE ART OF MUSIC



Tetrazzini and Titta Ruffo at Hippodrome concert to-night.

Reflections Suggested by Public Performance of Quartet by Arnold Schoenberg---Mary Garden to Sing in First Production of Massenet's "Don Quichotte" Next Tuesday

THE WEEK OF OPERA. Metropolitan Opera House.

MONDAY-"Tosca." Miss Farrar. Mr. Caruso, Mr. Scotti.

TUESDAY-"Don Quichotte," Miss Garden, Messrs. Marcoux and Dufranne

WEDNESDAY "Girl of the Golden , West," Miss Destinn, Mr. Caruso, Mr. Amato, Mr. Gilly.

THURSDAY, 1:30 P. M. "Die Walkuere," Mmes. Gadski, Ober and Fremstad, Messrs. Berger, Braun and Ruysdael

THURSDAY, 8 P. M.—"Madeleine" and "Don Pasquale," Mmes. Alda and Bori, Messrs. Althouse, Scots, Pini-Corsi

FRIDAY - "Koenigskinder," Miss Farrar, Mr. Jorn, Mr. Goritz.

SATURDAY, 2 P. M.-"L'Amore dei Tre Re," Miss Bori, Messrs. Ferrari-Fontana, Amaio and Didur.

SATURDAY, 8 P. M. -"Aida," Mmes. Gadski and Ober, Messrs. Marrin and Gilly

Century Opera House.

TUESDAY-"Rigoletto," Miss Ewell Mr. Harrold, Mr. Kreidler.

By W. J. HENDERSON.

WAY back in the days when if discordant, dissevered, belligerent," and invention and a flery ambition and cultivated in the gentle art of writing lit-

own career. He said:
"The principal cause of the long war has been waged against me lies my musical sense and that of the great have looked upon me as a madman scale." out of the narrow path in which the C, only it begins with another pitch. makers of comic operas amble along Out of the tones of scales melodies tions. It was also declared that no success could be reached by an art of the tones of scales melodies tions. It was also declared that no success could be reached by an art of the tones of scales melodies tions. It was also declared that no success could be reached by an art of the tones of scales melodies tions. It was also declared that no success could be reached by an art of the tones of scales melodies tions.

Cherubini and Fetis, whose self-love or chords.

All our modern music is conceived it is absorbing in performance if you "Madeleine" and "Don Pasquale" on and rhythm. I am a sceptic in music, writing. to condemn or absolve them."

calm he became when in his famous of closely related major chords.

and modulation that whatever produces a good effect is good as that whatever produces a bad one is bad, and that the authority of a hundred old men even if they were each a hundred and twenty years of age cannot make ugly that which is beautiful nor beautiful that which is ugly."

The last clause betrays the identity using "chromatic" modulations, and ever composers have been incorporated in the programme because of their suitability as a medium of expressing Mme. Culp's masterly technique and remarkable personality. The scale of music. It is the utterance in succession of all the semitones in the gamut, whereas the major scale omits all but two. Now what the extreme modous open solutions, and ever have been incorporated in the programme because of their suitability as a medium of expressing Mme. Culp's masterly technique and remarkable personality. The full programme:

Beethoven—Overture. "Fidello."

"Adelaide." Mme. Julia Culp.
Symphony No. 8 in F major, oppose the composers have been incorporated in the programme because of their suitability as a medium of expressing Mme. Culp's masterly technique and remarkable personality. The scale of music. Symphony No. 8 in F major, oppose the composers have been incorporated in the programme because of their suitability as a medium of expressing Mme. Culp's masterly technique and remarkable personality. The scale of music. It is the utterance in succession of all the semitones in the s

the writer. One relishes the spectacle on orchestration, cherished secrets had vielded themselves to his wooing, and placidly administering to the antiquities of the Conservatoire the castigation long called for by their arrogance.

What shall be the castigation of critics when Arnold Schoenberg is universally acknowledged to be a master first rank? Who cares? Vienna they are trying to celebrate him. In London the commentators all begged the question. They said they did not know what to make of such music, but perhaps their grandchildren might like In New York opinions were clearly formed and vigorously expressed, and most of them were to the effect that the terrors of the D minor quartet had been much exaggerated

some pregnant suggestions in his review. He declared that perfect independence of part writing, said to be Schoenberg's aim, could be attained by causing four voices to sing four different tunes at once, but that this would not make music. He asserted that complete liberty of form could be gained by abolishing form entirely, but that this would mean also the destruction of all art. There is no such thing as art without form, which is the embodiment of

splendidly played by the Flonzaley ago introduced in their embryonic state even in such a long forgotten work as the first piano concerto of D'Albert.

part writing in the anarchistic fashion indicated in the Tribune's comment seems to have entered the mind of Schoenberg. He plainly tried to establish a thematic interrelation among his voices; but those modern extremists are cantering along the road which Berlioz saw himself travelling with dignity in the '60s. He said

All major scales are identical; since I looked upon them as children and simpletons. All music that steps scale of G is the same as the scale of

phony) and his colossal planeforte content with taking note of the fact sonatas are still mad music in their that for at least a thousand years European music has employed harmony Then I had the professors of the which means the sounding together of Conservatoire against me, stirred up by tones in what are known as accords Cherubini and Fetis, whose self-love or chords.

faith had been revolted by my hetero- with a harmonic basis, even the Gre- will bring to it a determination to "Maddleine" and "Don Pasquale" on doxy in matters of theory in harmony gorian chant, which discards part watch the license of the part writing with More Alde and Specific and Speci We think in terms of or rather I am of the religion of Bee- major scale, with the minor scale as its thoven, Weber, Gluck and Spontini, who chief subsidiary, and still other scales, believe, profess and prove by their works as exotics imported for special pur-that everything is good or that every-poses. We think tunes with their har-that everything is good or that every-poses. We think tunes with their har-plans, and that chiefly with a view to studying the frame of the building.

"Koenigskinder" on Friday evening. believe, profess and prove by their works as exotics imported for special purtain combinations produce being able tegral part of the character of the tunes.

One hears in this the speech of an The simplest modulations in harmony appalling revolutionary, and yet how are those effected by the employment "Treatise on Instrumentation" he re- complex modulation is made by using less closely related chords, and still too rigid adherence to custom has more complex by shifts to chords been distinguished from the reactions of whose relations are very remote. Away vanity, folly and obstinacy; and it is back in the sixteenth century a compretty generally agreed to allow at pres- poser named Cyprian di Rore discovent in all that regards harmony, melody ered that new tricks could be done by and modulation that whatever produces using "chromatic" modulations, and ever

of the now recognized master, Hector create a meiodic speech of which the ernists are apparently trying to do is to

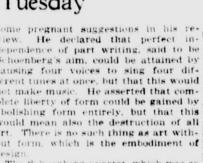
create a melodic speech of which the fundamental shall not be the plain but the chromatic scale.

Just as the older masters started with Just as the older masters started with merung."

Mime. Juna Cuip.

Wagner—Prelude and glorification from "Parsifal."
Funeral march, "Gotterdammerung." the common scale and its harmonies as their foundation and developed their structures by excursions into foreign tonalities, utilizing liberally the chromatics, so these new masters seem to wish to start with the chromatic and wander into regions where no rules destructures by excursions where no rules destructures are responsible.

things on the programme are a plano concerto by Paderewski, played by Miss Katharine Goodson: a piece for violon-cello and orchestra by Granville Bantock, They wish to introduce in their musical developments harmonies composed played by the first cellist of the orchestra, Jacques Renard, for the first time in America, and a prelude by Armas Jarneof chords which have no organic entity that is to say chords which are not chords, but consist of utterly unrelated felt. It will be remembered that Granville



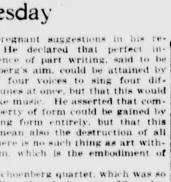
No idea of construing independence

light on the matter.

Every music lover has heard a scale,

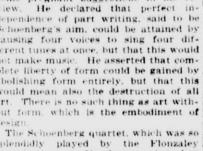
rived from scale forms can be applied. tones or groups sounded together and Bantock was in this country not long ago arbitrarily called chords.

Bantock was in this country not long ago as conductor of light opera. As conduc-



More Concerts--- Recitals--- Notes of Music Mme. Julia Culp will be the assisting soloist at the Philharmonic concert at Carnegie Hall this afternoon, and the songs she will render are bound to appeal strongly to the patrons of these entertainments. They offer a splendid opportunity of accentuating the unusual powers of this wonderful Dutch lieder singer and have been arranged for the concert of the Philharmonic Society at Carnegie Hall on

These are the elements of this modern music which make it sound so painful to struggle away from Brahms and the classic ideal. Next Friday and Sunday



organization on Monday evening, has taken no great, or at any rate radical, liberties with musical form. It has not even done anything very novel in its rearrangement of the sonata form, for the modifications it displays were long Mary Garden as Duicinea in "Don Quichotte," at in Schumann's D minor symphony and developed to their logical conclusion

bewailed the fact that Monteverde (writing at the beginning of the seventeenth century) had forgotten the true purpose of music; namely, to please the ear. Berlioz, Beethoven, Weber, Wagner,

with dignity in the '60s. He said that musicians had arrived at the contribution that anything which sounded well was good and he specified "harmony, melody and modulation."

What these moderns are doing is an attempt at discovering some method of bringing a new melodic idiom into the domain of music, and this they seem to believe can be done only by building an resignation or even content to fortuitively different harmonic basis for the (tous jumblings of lones under the continuous pass). No doubt the former on Wednesday evening and the latter on Thursday evening, when it will be given with "Madeleine"; while the latter on Thursday evening, when it will be given with "Madeleine"; while the latter on Thursday evening, when it will be given with "Madeleine"; while the latter on Thursday evening, when it will be given with "Madeleine"; while the latter on Thursday evening, when it will be given with "Madeleine"; while the latter on Thursday evening, when it will be given with "Madeleine"; while the latter on Thursday evening, when it will be sung by Orville Harmonic beginned in the latter on Thursday evening, when it will be given with "Madeleine"; while the latter on Thursday evening, when it will be given with "Madeleine"; while the latter on Thursday evening, when it will be given with "Madeleine"; while the latter on Thursday evening, when it will be given with "Madeleine"; while the latter on Thursday evening, when it will be given with "Madeleine"; while the latter on Thursday evening, when it will be given with "Madeleine"; while the latter on Thursday evening, when it will be form the latter on Thursday evening, when it will be first on Thursday evening, when it will be given with "Madeleine"; while the latter on Thursday evening, when it will be given with "Madeleine"; while the latter on Thursday evening, when it will be sung the latter on Thursday evening, when it will be given with "Madeleine"; while the latter on Thursday evening will present the latter on Thursday evening will be sung the latter on eyes for a last look at the heavens he would have seen "States dant, dissevered, beligerent," and "drenched in fraternal gore," a brilliant musician, gifted with fancy, ticle. Nor can the subject be made com- The real question is whether these prehensible to the lay reader. It is a topic for the trained musician. But deeply earnest in their adventures, are Caruso, Scotti, Rossi, Pini-Corsi, Bada, Duke of Mantua. Beatrice La Palme Begue and Ananian. Mr. Toscanini and Miss Nora d'Argel, the newly en-

vated in the gentle art of writing literary prose, penned some notes of his own career. He said:

perhaps some superficial generalizations going to recreate the art of music by can be offered so as to throw a little lifting it from its ancient foundations.

Massenet's which have upheld it since the night of time, and setting it upon new ones. in the antagonism that exists between and there can hardly be an ear to which They think they are. Maybe they will the succession of tones in the scale of discover the north pole, but the same Paris public. A host of people must C is not familiar. This is a "major Berlioz intimated that music should seek its Mediterranean.

It was said in this paper on the morning after the public performance of the Amato, Gilly, Didur, De Segurola, Reiss, risen on the ruins of its own founda- Begue, Ananian, Audisio and Murphy, founded upon Cervantes's novel, will

Metropolitan Tuesday Evening.

opus 53.
Two songs from "Egmont,"
Mme. Julia Culp.

"Siegfried Idyll" Overture, "Tannhauser."

cautious critics that we must not con-demn any music because we think it suddenly been transported into the very ugly because that sort of condemnation shrine of the creative imagination of has been heaped upon hundreds of mas-ters. This is true. Artusi of Bologna awe upon the Parthenon.

METROPOLITAN OPERA HOUSE.

even Rossinf, are among those who were Metropolitan Opera repertoire this week, the opening performance next Tuesday scolded for writing ugly music. We the former on Wednesday evening and evening, February 3. The Duke of

Farrar and Miss Breslau and Messrs. with Mr. Harrold in the character of the

day evening with Miss Garden and day matinee and Monday evening. Carlo Mmes. Warrum and Egener and Nicosis will be the conductor and the en-Messrs. Marcoux, Dufranne, Warnery, tire production will be under the per-Nicolay, Daddi, Venturini and Meyer, Mr. Campanini conducting.

"The Girl of the Golden West" on Wednesday evening with Mmes. Destinn and Mattfeld and Messrs. Caruso.

which confined itself to an appeal to noon with Mmes. Gadski, Fremstad, the analytical mind of man. This seems to be the defect of this Sparkes, Mattfeld, Eubank and Roberecent music. It is the apotheosis of son and Messrs. Berger (as Siegmund, Hanslick's arabesques of tones. It his debut in America) Braun and Ruys-

watch the license of the part writing with Mmes. Alda and Sparkes and through all its vagaries. It tires one Messrs, Althouse, De Segurola and Pinito do it, but if you avoid it there is Corsi. Mr. Polacco conducting; and the little or nothing left. What you are latter with Miss Bori and Messrs, Cris-

You are not asked to forget that you with Miss Farrar and Mmes. Robeson,

been arranged for the concert of the Phil-harmonic Society at Carnegie Hall on Friday afternoon, February 6. In the absence of any soloist on this occasion Mr. Stransky has arranged a programme which will give the orchestra full oppor-tunity to display the perfect mastery of detail it has attained under his baton.

The symphony will be Goldmark's "Rustic Wedding," first performed in America by the Philharmonic nearly forty years ago. The remainder of the programme includes:

opus 9.......

follows; Sonate, D major........ Sarabande, double, Bourree

nen'

Mme. Julia Culp will be the assisting | the programme offered will be entirely of

CENTURY OPERA HOUSE.

Vanni Marcoux as "Don Quichotte.

lected by Milton and Sargent Aborn to usher in the twenty-first week of their "The Girl of the Golden West" and opera at the Century Opera House. "Don Pasquale" will be added to the Louis Kreidler will be the Rigoletto of

for Rigoletto, the hunchback jester to rill be as follows: the Duke, while Gustav Bergman and Tosca" to-morrow evening with Miss Walter Wheatley will be the alternates Duke of Mantua. Beatrice La Palme Massenet's "Don Quichotte" on Tues- will sing Maddalena at the Wednessonal stage direction of Luigi Albertieri.

MASSENET'S "DON QUICHOTTE."

The initial presentation in New York



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MARY CARSON, THOMAS CHALMER
LOUIS KREIDLER, ALFRED KAUF
MAN and others. Conductors: SZENE
REI and PASTERNACK.

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Carnegie Hall, Sat. Aft., Feb. 14th, at 2:30. 2nd Violin Recital MISCHA

Carl Flesch, the violinist, will be heard in recital for the first time in New York at Carnegie Hall Thursday afternoon, February 5. His programme will be as Tickets 75c to \$2.00, now at Bex Office.
Mgt.WOLFSOHN BUREAU, STEINWAY PIANO. BAL THE BILTMORE

Wednesday Eve., Feb. 1, Fancy CHANTANT Dancing 10:30 P. M. Waltz Tickets, \$7.00, including Supper. Boxes, \$50, seating 6, on sale at BILTMORE. Nardini "Gartenmelodie und Springbrun-nen"

ISABEL HAUSER AND nen" Schumann
Romantische Stucke. Dvorak
"Ave Maria" Schubert-Wilhelmj
Praludium und Allegro. Pugnani-Kreisler SASLAVSKY STRING QUARTETTE This evening Isabel Hauser, planist, Princess Th. Next Sun. Aft. at 3 Plano Recital SAPIRSTEIN

Continued on Eleventh Page.

..... Schumann

is rich and elaborate, and the entire presentation is on a most lavish scale. MUSIC TEACHERS AND PUPILS.

pany. The cast will be a notable one, and will enlist the artist who sang it

originally in Philadelphia in November last. The presentation will also

of the fair Dukinea. It affords Miss

Garden many opportunities for the dis-play of her artistic gifts. Hector

Dufranne will be heard as Sancho Panza, which is a most sympathetic role. Others in the cast include

Edmond Warnery, Constantin Nicolay, Emilie Venturini, Minnie Egener, Helen

Warrum, Desire Defrere and Charles

This production will be the first given

in New York by the Philadelphia-Chi-

cago organization since the general di-

rectorship has been assumed by Cleo-

fonte Campanini. Maestro Campanini will direct the orchestra, and the stage

will be under the management of Fernand Almanz. The scenic investiture

The one hundredth organ recital in the

Mattfeld, Fornia and Forster and Messrs. Jorn, Goritz, Reiss, Ruysdael, Leonhardt, Schlegel, Bayer and Reiner, Philadelphia-Chicago Grand Opera Com-

Breslau, Duchene and Maubourg and last. The presentation will also Messrs. Ferrari-Fontana, Amato, Didur bring the first appearance on the stage

Mgssrs. Ferrari-Fontana, Amato, Didurand Bada, Mr. Toscanini conducting.

"Aida" at the popular Saturday night performance with Mmes. Gadski, Ober, and Sparkes and Messrs. Martin, Gilly, and Sparkes and Bada, Mr. Polacco
Rothier, Rossi and Bada, Mr. Polacco

Mary Garden will have the role and the state of the Metropolitan of Vanni Marcoux. The Metropolitan of Vann

Meyer

Mr. Hertz conducting.
"L'Amore dei tre Re" at the Satur-

day matinee with Miss Bori and Mmes.

To-night's concert will be devoted to

Puccini's music. It will include a Ro-manza from "Le Villi" and an aria from

"Edgar." by Mr. Amato; arias from "La

Boheme" and "Manon Lescaut" by Miss Case: an aria from "Madama Butter-

"Tosca" by Mr. Althouse; duos from "La Boheme" by Mmes, De Pasquali

and Mr. Aithouse and by Mr. Amato

and Mr. Cristalli; quartet from "La Boheme" by Mmes. De Pasquali and

Alten and Messrs. Amato and Cristalli.

Mr. Richard Hageman, will play the

The orchestra, under the direction of

by Mme. Alten; an aria from

popular series under the direction of Dr. William C. Carl will be given to-morrow evening at 8:15 o'clock in the Old First Presbyterian Church, Fifth avenue and Twelfth street, by Harry Oliver Hirt, A. A. G. O. organist and director of the music in Classon Avenue Presbyterian Church, Brooklyn. This series was insti-tuted by the Rev. Dr. Howard Duffield two years ago to give the best in organ music one night each week free to the

Under the direction of Mrs. Zilpah Barnes Wood a delightful musical pro-gramme was given on Friday evening at a reception and musicale of the College Women's Club at the Hotel Vanderbilt. The soloists were Mrs. George McManus. The soloists were Mrs. George McManus, soprano; Miss Mina Boydele, mezzo, and Ignas Jimenez, tenor. The guests of honor of the club were Dr. Katherine B. Davis and Dr. Josephine Baker.

in demand. Roberta Beatty sang recently in Rochester, Mrs. Hallet Frank has given lately recitals before the Scotch clans. Graham McNamee sang last night at a dinner tendered Miss Mattie Sheridan, president of the Hungry Club: Helena Alberts will sing a principal part in "Manon" at the Century Opera House, Roe Eaton is engaged for leading roles at the Royal Opera of San Carlo, Naples, and Eleanor Painter-Schmidt is singing the singing that the Galin-Paris. Training, 64 East Thirty-fourth street, on Tuesday, February 3, at 4 P. M. The

CONCERTS OF THE WEEK. SUNDAY-Symphony Society, Acolian Hall, 3 P. M.

Philharmonic Society, Carnegie Hall, 3 P. M. Friends of Music, Hotel Ritz-

Carlton, 3 P. M. Tetrazzini and Ruffo, Hippodrome, 8:15 P. M. Saslavsky Quartet, Belasco Thea-

tre, 8:15 P. M. Opera concert, Metropolitan Opera House, 8:15 P. M.

Opera concert, Century Opera House, 8:15 P. M.

MONDAY-Mary Wood, soprano. and Florence Wohlfert, violinist, Little Theatre, 3 P. M. Barrere Ensemble, Belasco Theatre, 3:30 P. M.

WEDNESDAY-Ysaye, Godowsky and Gerardy, Carnegie Hall, 8:15

Salvatore Giordano, tenor, Aeolian Hall, 8:15 P. M.

THURSDAY-Carl Flesch, violinist, Carnegie Hall, 3 P. M. Andres Dalman, violinist, Acolian Hall, 3 P. M.

Aeolian Hall, 8:15 P. M. FRIDAY-Philharmonic Society, Carnegie Hall, 2:30 P. M.

Gina Ciaparelli-Viafora, soprano,

SATURDAY-Young People's Symphony Concert, Carnegie Hall, 2:30

to cover considerable territory. Their for cover considerable territory. Their first week they fill engagements in Brie-Pa., February 2: Warren, Ohio, February 3, where Mrs. Nichols will play the Schu-mann A minor concerto with orchestra-for the Dana Musical Institute: Alliance, Ohio, February 4; Marietta, Ohio, February 5; Washington Court House, Ohio February 6. They give their Chicago reonor of the club were Dr. Katherine B. cavis and Dr. Josephine Baker.

Mme. Esperanza Garrigue's pupils are demand. Roberta Beatty sang recently in Rochester. Mrs. Hallet Frank has given itely recitals before the Scotch clans.

Roe Eaton is engaged for leading roles at the Royal Opera of San Carlo, Naples, and Eleanor Painter-Schmidt is singing leading parts at the Charlottenburg Opera, near Berlin, Germany.

Mr. and Mrs. John W. Nichols have just begun their February tour, which is strumentalists who lack a sense of time and rhythm.

SYMPHONY SOCIETY

WALTER DAMROSCH, Conductor BEETHOVEN FESTIVAL

At AEOLIAN HALL, on the following evenings: Feb's 18, 20, 25, 27, March at CARNEGIE HALL Sat. Evg., March 7, Soloists: Mr. Eugene Ysaye Mr. Josef Hofmann Mme. Jeanne Jomelli Mme. Julia Culp Mr. Oscar Seagle Mr. Reed Miller

The Kneisel Quartet.

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Miss Christine Miller

Mr. Arthur Middleton

MMES, CASE, ALTEN, PASQUALI: MW. AMATO, ALTHOUSE, CRISTALLI. Entire Metr. Orchestra. Cond. Hageman. To-morrow at 8:15. Tosca. Farrar: Caruso cottl. Pini-Corsi, Rossi. Cond., Toscanini. Scotti, Pini-Corsi, Rossi, Cond., Toscanini,
Tues, at 8. Phila-Chicago Opera Co. (i time)
Don Quichotte. Garden: Marcoux (debut),
Dafranne, Warnery, Nicolay, Cond., Campanini,
Wed. at 8:15. Girl of the Gold. West. Destinn: Wed. at 8:15. Girl of the Gold. West. Destinn; Caruso. Amato. Gilly. Didur. Cond., Polacco. Thurs. at 1:20. Walkuere. Gadski. Fremstad. Ober; Berger idebut; Braun. Ruysdael. Con. Hertz. Thurs. at 8. Madeleine. Alda; Althouse. Seguroia. Cond. Polacco. Don Pasquate. Bort; Cristalli. Scotti, Pini-Corsi. Cond., Toscanini. Fri. at 8. Koenigskinder. Farrar. Robeson; Jorn, Goritz, Reiss, Ruysdael. Cond. Hertz. Sat. at 2. Amore del Tre. Re. Bort; Ferrar-Fontana. Amato. Didur. Cond., Toscanini. Sat. at 8. Pop. Prices. Alda. Gadski; Ober; Martin, Gilly, Rothier. Cond., Polacco. HARDMAN PIANO USED.

SYMPHONY CONCERTS Saturday Aft., Feb'y 7, at 2:30 N. Y. SYMPHONY ORCHESTRA.

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BEETHOVEN, Overture "Fidelio" Ad-laide", Symphony No. 8; Two Songs from Eg-mont; WAGNER, Prelude and Glorification from "Parsifal"; Funeral March from "Gotte dammerung"; "Siegfried Idyll"; Overture "Tan

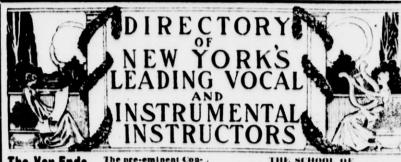
SYMPHONY

WALTER DAMROSCH, Conductor, THIS AFTERNOON AT 3. KATHARINE GOODSON, Planist JACQUES RENARD, Cellist PADEREWSKI, PIANO CONCERTS
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